

The HOUSE WE LIVE IN

*Its Protection
and Decoration*



Digitized by:



ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL

www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:

Jablonski Building Conservation
www.jbconservation.com



THE HOUSE WE LIVE IN

I T S P R O T E C T I O N
A N D D E C O R A T I O N

A practical guide for the property-owner
on how to select the right paint, the
right painter and the right color scheme.

Seventh Edition

N A T I O N A L L E A D C O M P A N Y

111 Broadway, NEW YORK • 116 Oak Street, BUFFALO • 900 W. 18th Street,
CHICAGO • 659 Freeman Avenue, CINCINNATI • 820 W. Superior Avenue,
CLEVELAND • 722 Chestnut Street, ST. LOUIS • 2240 24th Street, SAN FRAN-
CISCO • National-Boston Lead Co., 800 Albany Street, BOSTON • National
Lead & Oil Co. of Pa., 316 Fourth Avenue, PITTSBURGH • John T. Lewis & Bros.
Co., Widener Building, PHILADELPHIA.



This use of paint for trim, stucco and stone shows its versatility both as a protective and as a decorative medium. The color treatment in the larger sketch also shows the possibilities of departing from the conventional by employing colors not generally associated with a particular architectural type. Tall houses of this description should have light colors on lower body, with the chief color interest confined to upper body.

THE HOUSE WE LIVE IN

THE purpose of this booklet is not—as you may think—merely to sell paint or to sell a painter's services. Rather its chief object is to impress upon the reader the common sense of *thoughtfully buying* both of these important elements in a paint job.

This does not imply a technical treatise on the art of painting. Every house owner, however, should have an intelligent understanding of what paint does and of what the painter does. In no other way can he judge values accurately.

In the first place, there are but two reasons why houses are painted—for appearance or for protection. Of course, no one needs to tell an owner when his house looks shabby. Sometimes it may be more evident as, for instance, when the house next door gets a new coat. Then the contrast is so great that the shabby house looks dingier than ever.

But the average owner is proud of his place and knows that, just like a new suit of clothes, a fresh paint job adds to his self-respect and to his sense of well-being as a member of the community. Yet there are times, perhaps, when the temptation is to say "Yes, the place looks bad but it ought to go another season."

There is where the danger lies. Not that your house is going to fall about your ears for the lack of paint. But because the chances are that, when you do paint, you will have to pay dearly for the delay.

Let us discuss the matter from a practical viewpoint. Assuming that the house will have to be painted eventually, then it becomes simply a question of *when* to paint. Should it be now? Or could it wait until a more convenient time?

First look over your house carefully with a critical eye. What do you find? Unless it has been a long time since the previous painting or unless the previous job was done with poor quality paint and incompetent labor, it is seldom that you

**Only Two
Reasons for
Painting**

**When
Should You
Do It?**

Unprotected Spots Are Dangerous

find the paint entirely failed. But what you are likely to find are unprotected spots here and there where exposure has been particularly severe.

Every time it rains or it snows or there is a heavy dew, moisture penetrates these unprotected places. Moisture has a way of working behind the scenes, so to speak. At first, its destructive action is not apparent but if allowed to persist there will be a warped clapboard, a split porch column, a rusted gutter, a rotted window sill or perhaps some cracked stucco to give visual evidence of what has been going on.

Of course, after the effect is visible there is only one thing to do—replace and repair. Whatever this costs, whether it is much or little, is money that would have been saved if paint had been applied when where it was needed.

Delayed Painting Costs More

Furthermore, the painting itself is likely to cost you more. If the house has gone too long, it may require three coats to give the appearance that two coats would have produced previously. Or even if you can get by with two coats on the main part of the house, everything that is replaced will require three. All this is extra material—extra labor—extra expense.

It is so easy to be misled by the false reasoning that the dollar you do not spend now for needed painting is that much saved. Six months from now instead of a dollar you may have

to pay a dollar and a quarter—a year from now it may be two dollars. When paint is needed you pay for it whether you put it on or put it off.

There is no moratorium in Nature—no such thing as saying “Yes, my house needs painting now, but it will be all right until fall” and then have the destructive forces that are now at work just cease until you are ready. Next fall or next spring or next year the surface condition of your house will be just that much worse and you will have to pay just that much more because of the delay.

So, for the sake of your own pocketbook, get the painter in time. Have the job done when it should be done. Save yourself needless repair costs and enjoy the justifiable pride that comes from owning a fine house attractively painted.



Light colors are always advisable where the house is surrounded by trees or heavy foliage. Only in this way can the dwelling be made to stand out as it should to avoid a gloomy effect.



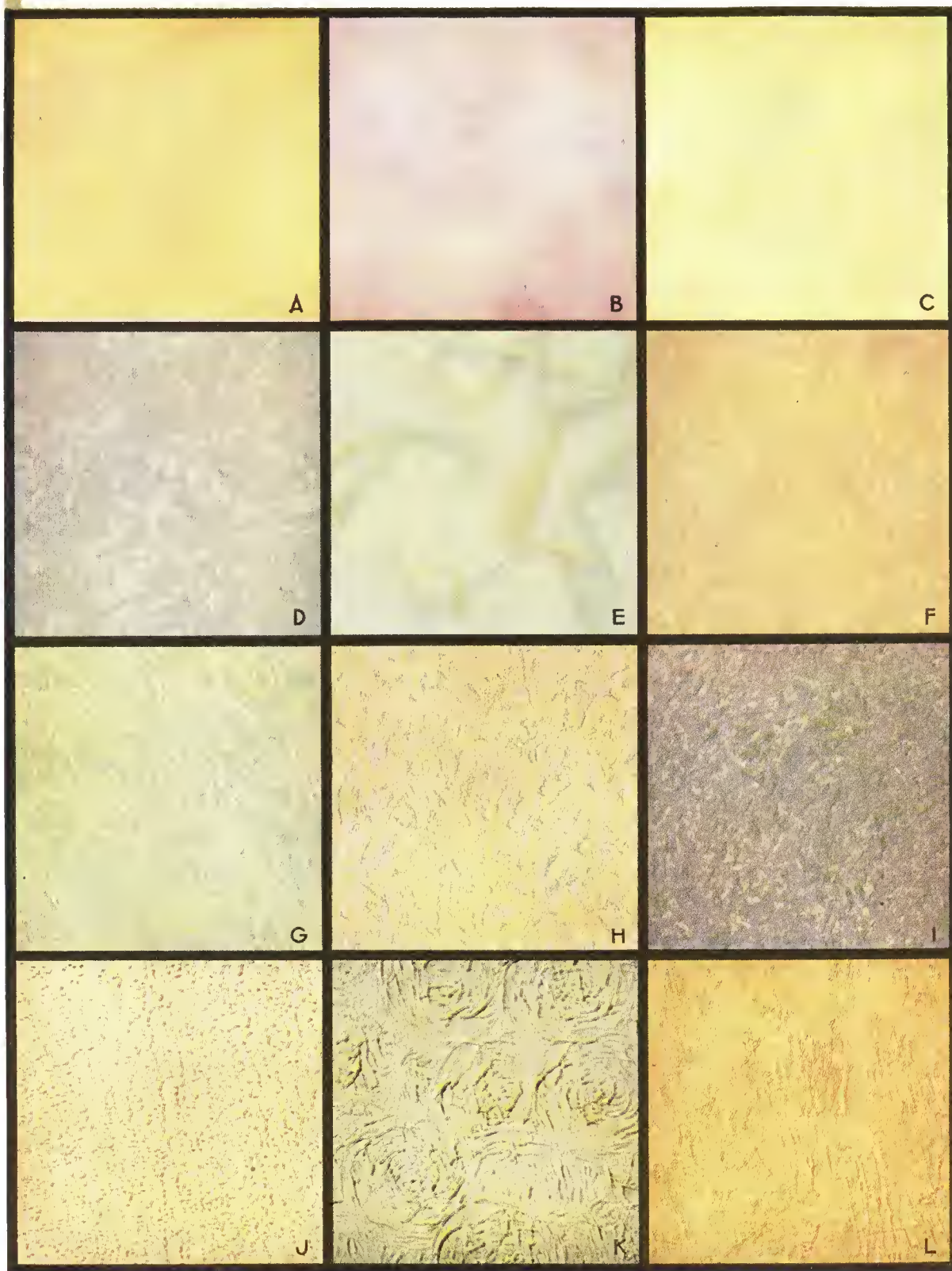
The individuality of this style of house is greatly dependent on its color scheme. Note how the brick chimney has been painted to subdue its prominence and blend it in with the rest of the decorative scheme. Shutters or window boxes, through the use of stencils and striping lines as suggested, may be given unexpected interest. This method, if used with discretion affords an excellent opportunity to indulge personal desires for unusual effects.

Let's think a bit about the inside, too. Here, of course, protection is unimportant. Beauty of color—of finish—of effect—is why we paint our walls and woodwork. We know this, yet how often it escapes our conscious notice that these daily surroundings are getting a bit dull. Subconsciously, though, we are affected.

Bright, cheerful, colorful rooms awake corresponding qualities in ourselves. They add to the home a pleasure in living that is out of all proportion to the cost of such renovation. Suppose, as a test, you make an inspection tour of your own home—from room to room—looking at them as a stranger might. See them as they are. Imagine them as they might be.

**How About
the
Inside?**

**Look
It Over**



Some of the multi-color effects that can be produced with white-lead. A, B and C—Tiffany blends; D and F—crumpled roll; E—modernistic; G, H and I—sponge mottle; J, K and L—plastic textures. References to these finishes are made on the opposite page as well as under the various interior plates. The above reproductions are approximately one-fourth actual size.

Remember that paint is not limited to plain one-tone effects. Should you desire something a little different, a little more elaborate, there are several variations that your painter can produce. For instance, he might suggest the crumpled roll, a soft featherly design effected simply by "lifting" portions of a wet top coat with a wad of crumpled paper exposing the color beneath; or the sponge mottle, where the top coat of paint is applied with a flat sponge instead of a brush giving an attractive pattern. Then there is the tiffany, often called the "glaze" finish because the colors are mixed as a thin stain, applied and blended together on a previously painted surface that has thoroughly dried. The soft and gradual blending of the color tones distinguishes this finish from all others. Or, you may prefer something in plastic effect where you have not only a choice of color but of texture as well. Sample panels of all these finishes are illustrated on the opposite page.

But whether it is an outside job, an interior job or both, the next question that suggests itself is how should the work be done? What paint should be used? And who should apply it?

When it comes to the paint it always pays to use the best. After all, what you are buying in a paint job is *paint life*. If the paint does not stand up properly you are being cheated out of a portion of your investment in material and labor.

This is why it is never good business to put on a "cheap" paint. Not only does it fail to preserve its appearance for a satisfactory period, but it imposes a heavy tax in surface preparation charges before you can repaint once more.

But what is the best paint? As far as the skilled painter is concerned, this question has but one answer—white-lead. His experience has proved to him beyond the question of doubt that for economy, durability and long-lasting appearance there is no paint equal to pure white-lead.

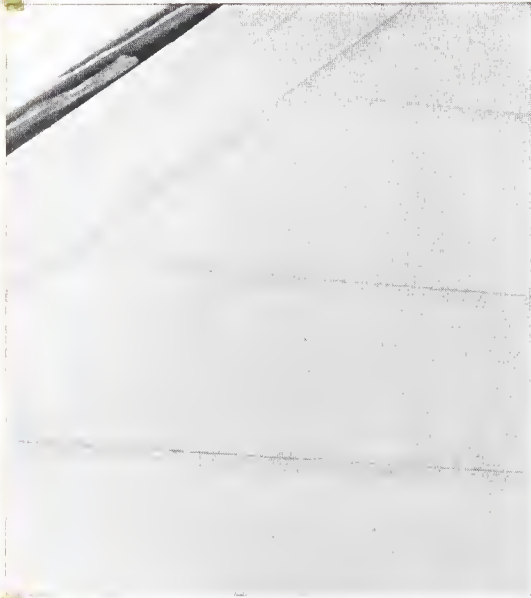
The reputable painter cannot afford to guess when it comes to paint. His livelihood, his business future, his reputation as a craftsman all depend on *knowing* what paint will back up his



An illusion in which the white house looks larger, although both areas are equal. The same general effect can be obtained with actual houses by painting them either in light colors or in dark colors, depending on the result desired.

What Paint ?

White-Lead Is Painters' Answer



(Above)—This, too, is an unretouched photograph of a paint job—in the same New Jersey town. But this is white-lead paint after three years' exposure. Note the smooth, unbroken surface—perfect protection and excellent appearance for a long time yet.

And here are the figures. The white-lead job cost \$375, 3 years ago. That's \$125 per year. The "cheap" paint job cost only \$300, but now—after 2½ years—scaling is so bad that every bit of the old paint must be scraped off. Add this cost (\$100) to the original price (\$300) and you have a per-year cost of \$160. The white-lead job is probably good for another two years but even now it has saved \$35 a year.



(Above)—This is what a certain house in an Ohio community looks like after *one year* of a "cheap" paint job. It cost the owner \$165 to have this job done. It will cost him \$30 now to get it ready for repainting—that makes \$195. A year ago, he thought he was getting a cheap job.

(Below)—An actual photograph, unretouched, of a "cheap" paint job in a New Jersey town—after 2½ years. The picture carries its own story of complete failure—both from the standpoint of protection and of appearance.



Who Got the Bargain?



(Above)—Same Ohio community—another house—another paint. This photo shows a white-lead job after *five years*. The paint is still good—the surface smooth and in perfect shape for repainting. This owner paid \$215 for his job five years ago. His yearly cost is \$43 against the \$195 of his fellow townsman.

every claim. Does it not speak for itself when this type of painter, the country over, recommends and uses white-lead.

White-lead, as you probably know, is sold in paste form—*concentrated paint*. Before this paste white-lead can be used on your house the painter must add linseed oil, turpentine and drier or, to make flat paint he would use only flatting oil. It is important to understand that pure white-lead paint contains no other ingredients than these aside from the oil colors that are needed to produce the tint you want. Of course, if you want white, it is left as it is—no color added.

This “made to order” characteristic of white-lead is important to the painter and important to you. He knows, for instance, that the various sides of your house differ in exposure to the weather and that allowance should be made for this in the paint; that paint for yellow pine should be mixed differently than that for white pine; that humid climates require a reduction in the oil content of the paint; that the undercoat should be so mixed that it will provide proper “tooth” for the top coat; and so on. All of these things add to the life of a paint job and with white-lead the painter can vary the amounts of oil and other ingredients to produce the best job for you. In brief, white-lead in the hands of a real painter assures a custom-made paint specially designed to fit the conditions of your house.

In addition, white-lead brings you the opportunity to choose from a wide range of colors, just the tint or shade you desire. No need to compromise on something approximately what you have in mind. Finally, and very important, is the fact that you can be sure of what’s in the paint—the quality of every ingredient—the composition of every brushful.

The paint you want on your house should give a tough, highly weather-resistant coating and should retain its good appearance over a long period. The paint film, furthermore, should remain elastic. This is important. Wood contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or that becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently it pulls apart. Cracks appear in the film that extend clear through to the wood beneath. Moisture

What Is White-Lead Paint?

A Custom- Made Paint

Many Colors

Elastic Paint Necessary

**White-Lead
Does Not
Crack or
Scale**

**“Cheap”
Paint Never
Saved a
Dollar**

**White-Lead
Saves on the
Next Bill, too**

entering these cracks gets under the paint; causes it to scale from the surface leaving bare spots that grow larger as time goes on and that are totally unprotected from the weather. The inevitable result is an expensive preparation job before any repainting can be done.

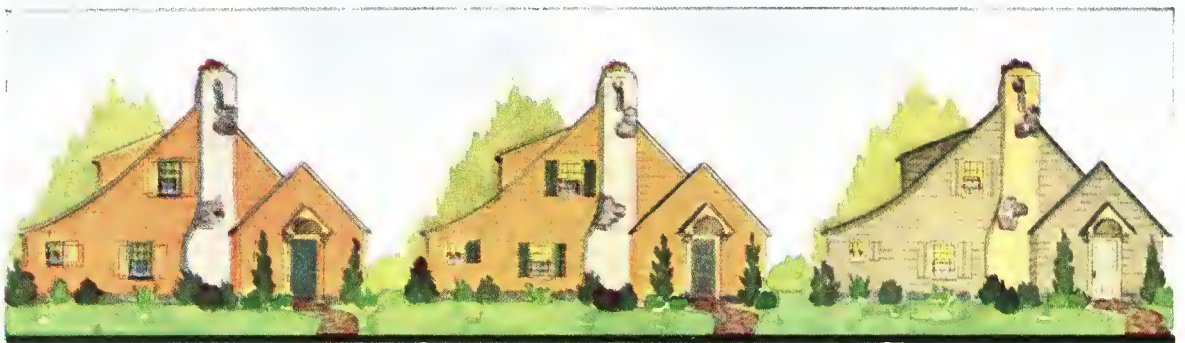
A white-lead film is never subject to this defect. It remains elastic; conforms to the “give and take” of the surface beneath. Consequently it does not crack and scale and when repainting time comes around there is no old, scaly paint to be burned or scraped off—a job which sometimes costs almost as much as the actual repainting. It stays unbroken, smooth and even, wearing down slowly by gradual chalking, always providing a continuous coat of protection for the surface.

Remember the amount you pay for a paint or for a paint job doesn't determine how much it costs. *Years of wear* are the determining factor. Let's take an example:

If you use a “cheap” paint on your house, pay \$250, we'll say, for the job and get as much as two years' service out of it, you *do* get a “cheap” paint but you *don't* get a cheap paint job—not when you pay for it at the rate of \$125 a year.

If a Dutch Boy or Carter white-lead job, on the other hand, at say \$270, stands up only four years—and most painters claim it is good for at least five or six—your paint cost is only \$67.50 a year instead of \$125. And mark this important fact too; For every extra year that white-lead lasts—that is, every year *beyond* four—you save an additional \$125.

Besides, don't forget that white-lead paint wears down uniformly, leaving a smooth even surface, and this takes off a



It is not safe to ignore the house next door when deciding on a color scheme unless a considerable distance intervenes. On the street above, for example, all three houses are properly decorated in themselves. Unfortunately, however, the two schemes on the left are of such equal prominence that neither gets its proper share of attention.

good portion of the next painting bill. Often a painter has to charge about as much for scraping off old scaly paint as for applying the new paint. And too, this removed paint must be replaced with an *extra* coat—three coats instead of the usual two for repainting. A preliminary dusting off is all that a properly white-lead surface needs when repainting time comes.

We come back now to that important question—who should apply the white-lead? Here is where too many property owners fail to appreciate the dollars-and-cents value of competent, skilled painting craftsmanship.

If there was no more to painting than covering the surface you could get anybody to do it. Then, the less you paid for the labor the better off you would be.

But painting isn't simply covering the surface with a substance called paint. Painting is an acquired art. It is acquired through training under competent supervision, through study of good practice and of field tests, through experience of knowing what to do and how to do it.

Painting will never be a standardized affair. There are too many variable factors that affect the finished result and that influence the life of the paint job. Humidity, kind of surface, condition of surface, time of year, amount of sunlight—these are just a few of the elements whose effect must be understood by the man doing the painting before he is qualified to say "I am a master painter."

It may surprise you, for example, that even pure white-lead paint that has lasted for four, five, six and even more years on

Who Should Do the Painting?

Painting Requires Skill



On this street, the owner of the middle house has used a gray green that affords a transition between its two neighbors and is itself made more prominent by the contrast on either side. Bear in mind the principle that a house situated between two others should be in harmony with both.



Adjoining rooms with open doorways between should be so decorated that some color note is common to both. This may mean the use of either the same colors or closely related colors, and may include only a small feature such as the wood trim or the entire wall surface.

Alternate Suggestions (see page 6)

Large Illustration: Fretted Texture (J) or Tiffany (A) for entire sidewall in either or both rooms.

Small Illustration: Swirl Overlay (K) or Tiffany (C) for entire sidewall in either or both rooms.



The Risk Is Yours

thousands of houses might last only half that time on your house if it is applied by unskilled and incompetent labor. You cannot expect the handy man or the factory worker who has taken up painting as a "fill-in" to know the things that must be done if you are to get a paint job that will look right and last right. To him paint is paint, regardless of when or where it is to be applied. He hasn't had the training or the experience

to teach him differently. Do not allow him to experiment on your house at your expense. You cannot be too particular in this regard. The return on your painting investment is directly affected not only by the paint used but by the degree of skill with which it is applied.

If you do not know the painter soliciting your patronage, either through work he has done for you before or through work he has done for your friends or neighbors, take the trouble to check his references. Talk with the people he has worked for. It is a simple way of making sure that he is reputable; that he is safe to deal with; that he is a competent craftsman.

When it comes to the estimate, there are some things that should be mutually understood between you and your painter. This is the best way to avoid the possibility of future controversy. First, be sure the estimate covers everything that you want painted—the house itself including sash and trim, the roof, the blinds, the screens, the leaders and gutters, the

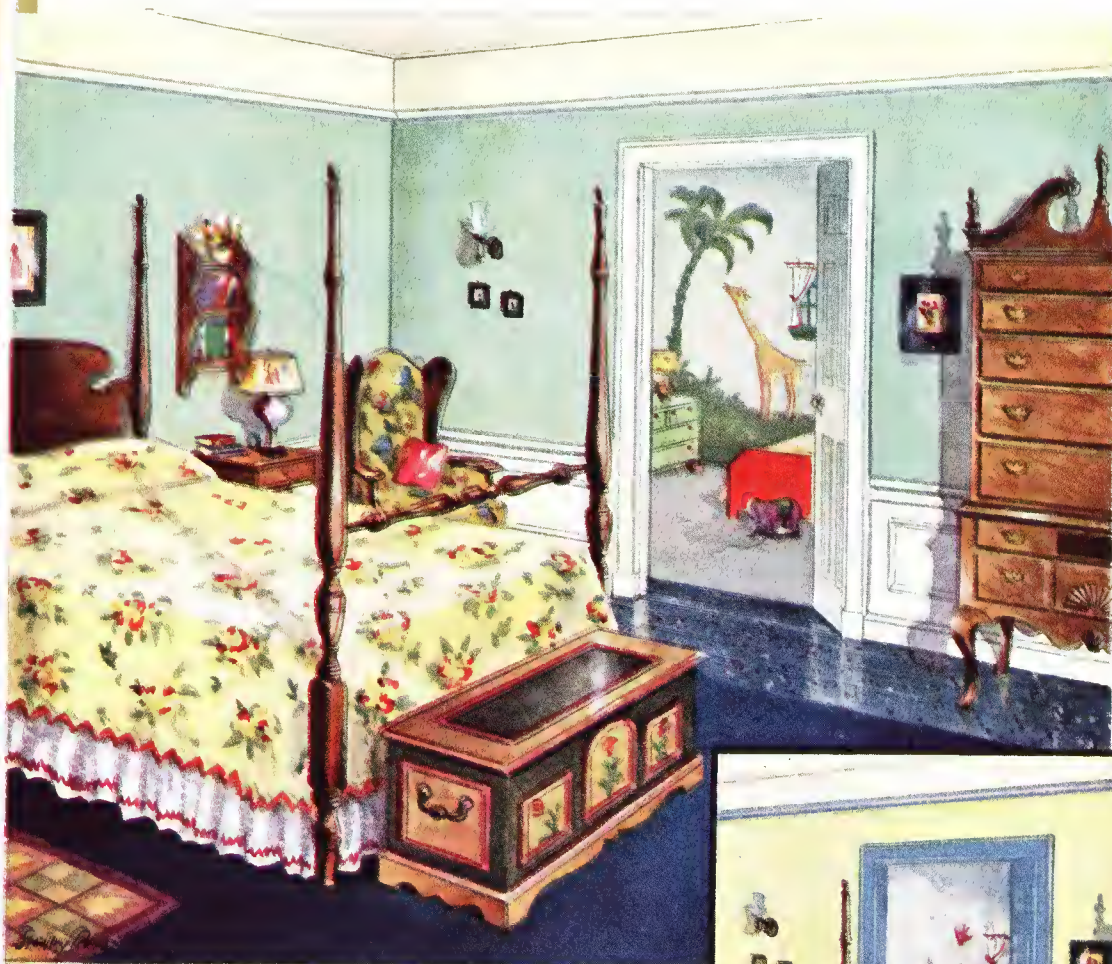
Talk It Over with Your Painter



Light body colors, such as white, canary, salmon, straw and the like, are almost invariably the proper choice for small houses regardless of the architectural type. The objective is, to increase the apparent size of the house.



Doors and doorways are often a much neglected decorative opportunity. Appropriately arranged bands not only soften the outline of the door but help to make it the focal point of color interest. A stencil over the doorway is an additional touch often desirable.



Restful green walls with a delicate yellow drop ceiling provide the proper atmosphere in this Colonial bedroom with its characteristic ivory wood trim and the spatter effect on a blue painted floor. The latter is carried through into the nursery beyond, where the walls have been decorated with painted designs to delight the youthful occupant. Less ambitious but similar effects can be produced by the use of bird, flower or nursery rhyme stencils. The lower sketch, with blue trim and canary walls, is an innovation in Colonial bedrooms.

Large Illustration: Tiffany (C) for bedroom.

Small Illustration: Tiffany (A) for bedroom.

Alternate Suggestions (see page 6)



garage, fences, trellises, pergolas—and that the number of coats on each is specified.

Also, discuss with him what allowance has been made for surface preparation—getting it ready for painting. By this we mean such things as sandpapering and dusting off the surface to be painted; cleaning out gutters; nailing down loose clapboards and shingles; replacing any small pieces that may be



The chief point to bear in mind in the decorating of a house of this general type is the subordinating of the many architectural details to preserve a unity of color interest. This is best accomplished through the use of similar tones of color in the lower and upper body and the avoidance of prominent trim colors although the sash may be outlined in a contrasting color if so desired.

missing; scraping off any loose paint; touching up bare spots; removing loose putty from sash; or, in the event of a badly blistered and peeled surface, make sure that allowance has been made for the necessary burning and scraping.

All this preliminary work is most important to a satisfactory paint job and as it consists entirely of time and labor its omission may make a considerable difference in any estimate. Make certain therefore, that any of this work that is necessary is definitely specified.

Surface preparation is also important on an interior job. If the plaster is new and has not sufficiently aged, a neutralizing wash of zinc sulphate may be required. There are usually holes to be filled, cracks to be closed up, loose paint to be removed. If the previous paint has a gloss, the entire surface should be sand-papered. Much the same things apply to interior wood-work. Make sure that these points are covered in the estimate.

Surface Preparation Important



The beautiful architectural lines of the Southern Colonial are enhanced by the proper use of color. It is well to bear in mind, however, that although the conventional yellow body may be safely varied to all-white or to a silver gray, it is not wise to go much further than this. Rather, use harmonizing blues, greens or browns as shutter colors to give any individual note of interest wanted.

The filling of cracks and surface defects in exterior wood is an important consideration. All nail holes, dents, cracks, joints and other defects should be puttied after the priming or first coat of paint has been applied and is thoroughly dried. If your house is stucco, has allowance been made for carefully filling in the cracks that often exist between the wall and the doors and window frames?

**Be Sure
Everything's
Included**

How about the painting of the sash? It makes a lot of difference whether a painter figures only one coat over the putty or whether he intends to trace the sash a second time, after the final coat goes on the house. If your house has two coats, the putty should have two also.

Check up on how the painter plans to do the porch floors. Here is a surface that gets a lot of wear and must be carefully

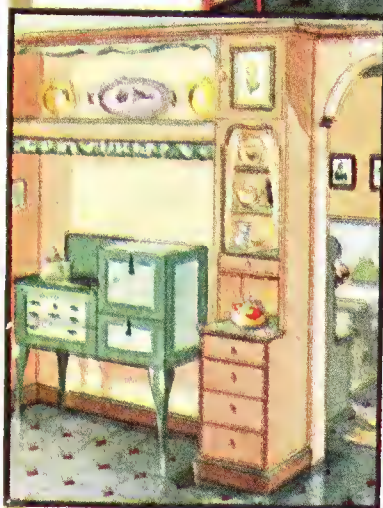
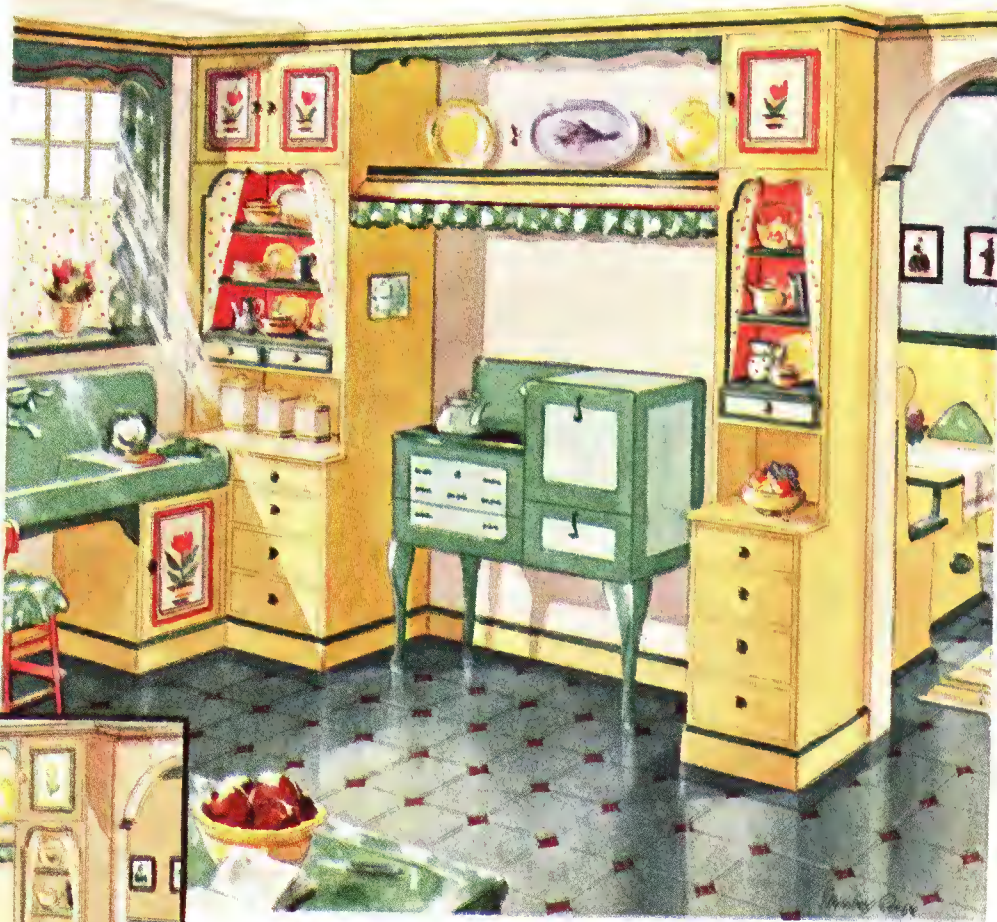
painted to give service. This includes sandpapering before painting, puttying the cracks and sandpapering each successive coat. If your house has enclosed porches, are they or are they not included in the estimate?

Do not forget the screens. Has allowance been made for their painting? And are their frames to be painted the same



Here is a study in contrast. Jade green and silver give the one room a definite feeling of dignity—a feeling accentuated by the simple outlining of the panels. A much less formal effect is produced in the alternate, not alone by the use of light, cheerful hues but also by carrying out the style, the molding and the panel, each in a different color. Of course darker colors should be used only where there is an excessive or at least considerable amount of natural light. Brighter colors will also replace to some extent the lack of proper daylight.

Alternate Suggestion (see page 6)
Small Illustration: Tiffany (A) or (C) inside panels



The modern kitchen and breakfast nook offer an excellent place to employ colorful stencils and banding lines that tie in with the colored equipment now so much in demand. Such colors as oyster white, cream and ash gray are excellent for the sidewall. Many distinctive and original color touches can be properly worked out on such places a dish closet sash, shelf edges, open cupboards, plate rails and drawer knobs.

Alternate Suggestions (see page 6)

Large Illustration: Modernistic (F) in breakfast nook.

Small Illustration: Crumpled Roll (F) or Sponge Mottle (H) in breakfast nook.

Mark of the Careful Painter

color on both sides or is the inside to match the woodwork of the room for which the screen is designed?

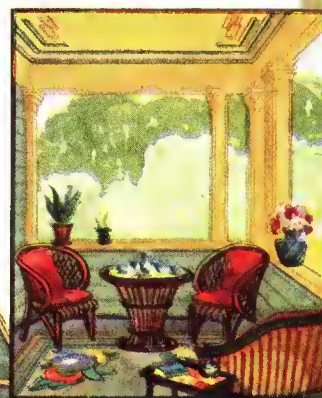
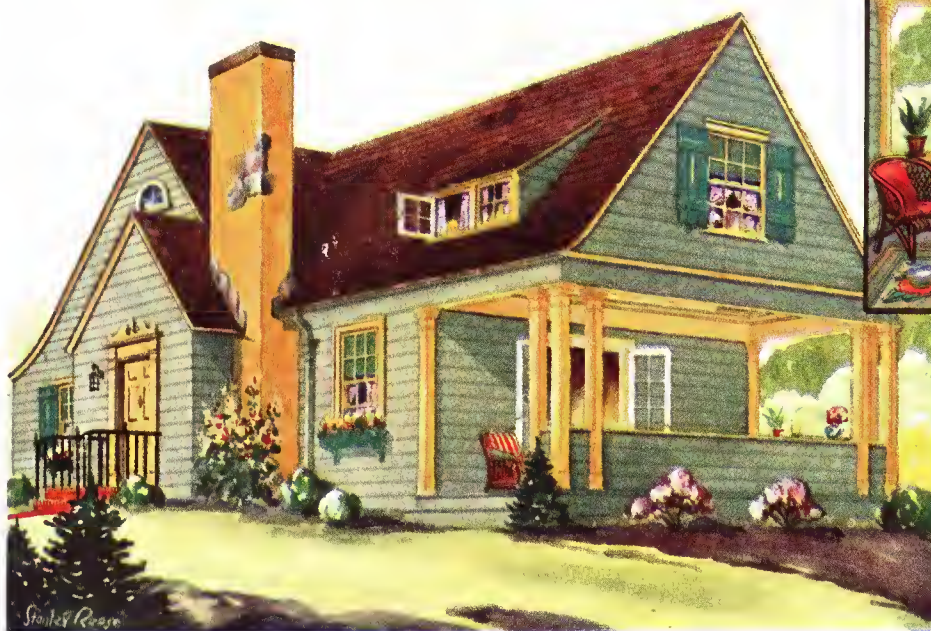
Also make sure about the roof, that is, whether it is to be included and, if so, whether paint or stain is figured.

There are a few other points that, while they do not directly influence the life of the paint job, do have an effect on your pocketbook and your temper. For instance, on exterior work the careful painter will make sure that any shrubbery or

walls that might be defaced by paint spots are covered with drop cloths and in interior work will see that everything that might be damaged by paint is well protected. He will also see that neither he nor his men track up the house going in and out. He will have a rack for his ladders or store them in such a way that your lawn is not injured. He will see that no paint is left on the window glass to cause an extra charge by the window cleaner. If awnings are up, they will be taken down and not painted around. The windows when painted won't be forever gummed shut. The roof if it is made of breakable shingles will be protected when it is necessary to walk over it. Of course these are all things that are not usually covered in a specification but they do go with a workmanlike job and it will do no harm to discuss them beforehand.

As a convenience to you and to the painter who does your work, we are enclosing a copy, in duplicate, of what is known as a Check List-Contract Blank. On this blank, which is in

**Use the
Check List
Contract**



The absence of trees and other heavy foliage makes it possible and desirable to paint this cottage a rather deep green. Here, too, is illustrated what can be done with a porch ceiling to add cheerfulness to the outdoor sitting room. In place of the conventional ceiling blue, banding lines and a stencil have been applied over a yellow ground. Of course, this idea is subject to many variations, as for instance, the use of an all-over stencil or differently spaced banding lines, and can be made to conform with individual color preferences.

**Specifications
Important**

the form of a contract, are listed all of the surfaces which are normally painted so that it is a simple matter to include the work to be covered by the contract. There is also provision made for the specifying of definite materials to be used on the job. We urge you to use this blank, and we know that your painter, if he is not already using these or similar blanks, will be glad to have the job handled in this business-like manner.

Let us emphasize once more the importance of having definite specifications. Specify the surfaces to be painted, the



The chief difference in these rooms is the relative emphasis placed on the paneling and on the color effect. In the larger sketch the panels are decidedly subordinate to the general color scheme. In the alternate the use of different colors for the panels and the stile, with a contrasting color for the panel molding, causes the panels to stand out, something which should be attempted only in large rooms.



The predominance of trim is characteristic of large houses of this period, and for that reason light trim colors should always be employed to preserve proper balance and avoid giving too much emphasis to these architectural members. By the same token, relatively dark colors can be used on the body and, as in the case of the large sketch, even green is permissible although the surrounding foliage is quite heavy.

number of coats and the materials (by brand) to be used. And, in this latter case, if you are to know that the materials are what they are supposed to be, they should be delivered to the job in their original containers, sealed and with their labels plainly in evidence. Take the slight trouble to check up on this. The reputable painter will not be offended by your carefulness. It is as much to his interest as to yours to have this point well verified while the job is in progress.

We hope that the reading of this booklet has helped to simplify the entire subject of painting; that it has refreshed your memory on the points to look for in a paint job; that it has presented evidence to convince you the painter should be carefully selected and the best materials specified.

We hope also that the color illustrations throughout the booklet will be of assistance to you in selecting the proper

**Our Special
Decorative
Service**



An excellent example of the way paint can be used through the medium of striping or banding lines to form panels that relieve the monotony of a large expanse of plain wall. The color used for this purpose may be darker than the sidewall as in the case of the tan room or lighter as in the alternate blue bedroom.

The colors used in these two treatments also illustrate the effect of warmth conveyed by the tans and yellows and the contrasting coolness of blue. It is well to bear this relation in mind when considering the decoration of any room.

Alternate Suggestions (see page 6)

Large Illustration: Sponge Mottle (H) inside panel in bedroom, or Crumpled Roll (F) over entire wall in bedroom.
Small Illustration: Tiffany (B) over entire wall in bedroom.



color treatment for your house. Should you desire further specific information along this line, we are glad to offer you the services of our Department of Decoration. Simply write to us for a blank which you can fill out with the necessary data. When this is returned, individual color schemes will be made up to fit your particular requirements.



Simplicity is the predominant characteristic of the New England Colonial type and should also be the governing factor in the selection of a color scheme, as in the three shown. If additional color touches are desired, they should be confined to narrow banding lines on the shutters carried out in the body color. The gray body shown in one of the alternates is particularly recommended as a means of making dirt discoloration less apparent in locations where this annoyance is a problem.



This service is likewise available for answering any special questions of a technical nature that either you or your painter might have. In this connection, if you have occasion to refer to any of the illustrations appearing on these pages, please mention the edition of the booklet as well as the page number. This edition is the seventh to appear under the title "The House We Live In." The illustrations, as well as their locations, vary in the different editions so confusion may result unless you identify the particular edition to which you refer. There is no cost or obligation attached to the use of this service at any time.

As a final word, let us repeat—if your house needs painting now, there are three important things to do—choose a reliable painter—specify the best materials by brand—select a good color scheme. And, above all *don't delay*.

**No Cost or
Obligation**

**Don't
Delay**



Digitized by:



ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL

www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:

Jablonski Building Conservation

www.jbconservation.com

